

**REFLECTIONS.** Bryan Rodwell at the South Bank 4/24 Wurlitzer. Selections include: Cherokee, Dancing on the Ceiling, Blue Moon, Trolley Song, Sometimes I'm Happy, Sophisticated Lady, Moonlight in Vermont. Available from: Cinema Organ Society, Sales Officer, 105 Highview, Vigo Village, Meopham, Kent. DA13 OTQ., U.K. Price \$15.00.

**PERFORMANCE: VARIED  
ORGAN: UNBELIEVABLE  
RECORDING: VERY GOOD**

Bryan Rodwell could perhaps best be described as a jazz organist, however his ballad work is better in my opinion. Having been a keyboard artist for the past many years perhaps explains why the fast numbers (and they are very, very fast) are played left hand bass no pedals. In the case of "Cherokee" for example it is played so fast that it is out of control. His ballad work is controlled; he explores some incredible delicate sounds, and is very satisfying to listen to.

I've reviewed the South Bank Wurlitzer many times before. At the risk of repeating myself, this is one of the finest theatre organs anywhere.

John Leeming always does an excellent job of recording the organ and the room into which the organ speaks, which is an integral part of the sound of the organ. The recording is warm and alive.

This recording gets a qualified recommendation because of the inconsistent playing.

*Bob Shafter*

*Manufacturers, distributors or individuals sponsoring or merchandising organ recordings are encouraged to send review copies to the Record Reviewer, THE-ATRE ORGAN, 4633 S.E. Brookside Drive., #58, Milwaukie, Oregon 97222. Be sure to include purchasing information (postpaid price, ordering address) and a photo of the artist which need not be returned.*

## TWO BY GEORGE

**HOT PIPES and MERRY CHRISTMAS.** George Wright, organist. Banda Records, P.O. Box 392, Oxnard, CA 93032. \$20 US and Canada, \$22 UK, \$23 Australia.

Hot pipes, indeed! This recording is the unexpurgated George Wright down to the Picasso line-drawing cover which certainly will raise a few eyebrows on more conservative organ enthusiasts. The rest of us will love it. It is this reviewer's opinion that this recording is as close as it gets to experiencing the sound of a live theatre pipe organ without actually having one in an average-size living room. (Yes, the kind you and I have.) If you have the speakers, you have the Hollywood Philharmonic Organ in your living room. This recording is that good! As I auditioned *Hot Pipes*, I was impressed by the great effort obviously put forth by all concerned to make this an outstanding endeavor. My criticisms of balance on previous George Wright recordings of this instrument have no substance in *Hot Pipes*. The organ is spread before the listener in an even panorama of sound accented by assorted unenclosed voices. So much for technical shop talk. Let's move on to the crux of *Hot Pipes*, the music.

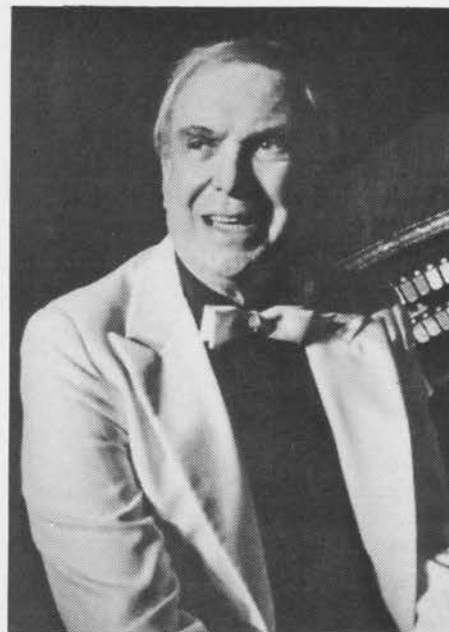
Mr. Wright opens with a lively "Tiger Rag" and proceeds to *Hot Pipes'* first ballad. Yes, those ballads. Nobody gets the music out of a ballad the way George Wright does. "What Is There To Say?" is the first of many ballads played with various combinations of tibias, voxes, saxophone, basset horn, brilliant strings and George Wright's trademark, perfectly executed chromatic rolls. Check out "Russian Lullaby" if you don't think George Wright knows what to do with tibias.

"Hora Staccato" is one of a handful of compositions many organists use as a light-speed demonstration of their technical prowess either real or imagined. Mr. Wright's reading is one of controlled accuracy but is convincing in conveying the Romanian folk dance qualities intended by its composer. Other up-tempo selections are: Puttin On The Ritz, Goofus, Mama Inez and El Cuckoo Loco which is loaded with George Wright humor and serves as a battle ground for an English Post Horn/Serpent duel.

*Hot Pipes* lists 19 selections and has a playing time of nearly 65 minutes. The companion album to *Hot Pipes* is *Merry Christmas*. Both albums were recorded in the midst of an early summer, 112-degree Los Angeles heat wave. Given such an environment, this reviewer is amazed Mr. Wright was able to get himself in such a serene mood for *Merry Christmas*, let alone keeping the organ in tune!

Santa, Rudolph, Frosty, little red monkeys, and Jingle Bells are nowhere to be found. This is a thinking person's Christmas album. This is a recording of Christmas music one would play after the kids have been put to bed, the cat put out and only the glow of a Christmas tree, a warm fire and a loved one for company.

As in *Hot Pipes*, the organ sounds fabulous. However, there are some profound differences in the concept of *Merry Christmas* compared with every other George Wright recording ever made. The microphone placement is a little more distant. 16' bass seems ever so slightly heavier and a flood of artificial reverberation has been added. But the most striking characteristic of this recording is the near absence of quiet time between selections. The reverberation of a preceding selection does not



completely decay before the following selection begins. Furthermore, endings and beginnings, as well as key changes and the very playing order of the songs themselves have all been carefully planned by Mr. Wright to convey a continuous flow of music. *Merry Christmas* is more than a Christmas album. It is a gift to the listener and a grand musical testimony to the peace and love of the Creator by one of His own creations. A truly heartfelt recording by a warm human being and musical genius.

This writer has one small bone to pick with Banda Records. I have somewhat over a thousand compact discs in my library, and, except for Banda, they all have one thing in common . . . a spine. If Banda would just follow suit George Wright's recordings would be a lot easier to identify.

*Dennis Hedberg*

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# OPENING OF NOMINATIONS for 1991 ELECTION OF DIRECTORS



*Note: Deadline is February 1, 1991*

It is time to nominate candidates for the National ATOS Board of Directors for the three-year term from July 1991 through June 1994. All regular ATOS members are eligible for nomination and may nominate themselves or be nominated by another member, in which case written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

A nominee need have no special talent or experience in pipe organ technology or musicianship; however, nominees should have a demonstrated interest in ATOS and the time to work toward the goals and the growth of the society. While there are certain benefits enjoyed by directors, one of which is the reimbursement of certain meeting-related expenses, there are also responsibilities. Along with a willingness to participate in the administrative affairs of the society, it is most important that Board members faithfully attend both Board and Committee meetings.

The Board usually meets only once a year during Convention, so attendance of all Directors is necessary if the decisions and actions of the Board are to be truly responsive to the membership. In addition, Directors serve on one or more committees providing valuable input to the Board. The chairmen of the committees are responsible for submitting a written report of their activities and recommendations prior to the annual meeting of the Board.

The Board is currently taking action on several exciting programs which should increase public awareness of ATOS and set a course for the future. This is a great time to become involved in the national level of ATOS.

## *Procedure to be observed in the nomination process is as follows:*

- 1 ■ Each nominee shall furnish a small black and white photo, together with a statement, not to exceed 100 words, including personal data, work and theatre organ experience, and a short platform statement. Statements exceeding the 100-word limit will disqualify the candidate.
- 2 ■ All candidates must have their statements and photos mailed to the ATOS Secretary, P.O. Box 902, Lake Arrowhead, California 92352, no later than February 1, 1991.
- 3 ■ This year we are again using the separate mailing of the ballots and resumes of the candidates. While this method is much more costly than placing the ballots in THEATRE ORGAN, we hope that it will encourage many more of you to vote for the candidate of your choice, thus demonstrating your interest in and support of ATOS objectives.

If you have any questions, write or call: Nominating Committee Chairman Tom DeLay, 162 West Roberts, Fresno, CA 93705, or phone 209/431-4305.

*"If qualifications of the nominees may not be widely known to the membership, it is permissible to allow each nominee to furnish for enclosure a brief factual statement of his service and qualifications, provided that all nominees are accorded equal opportunity and space."*

*Robert's Rules of Order, Newly Revised*

### COUNTING WORDS

1. Name and state do not count.
2. Hyphenated words count as one. (Vice-president, two-term ...)
3. Articles and prepositions count. (the organ caretaker = three words; an avid lover of theatre organ = six words)
4. ATOS = one word. RCTOS = one word.  
American Theatre Organ Society = four words
5. Abbreviations count as a word. (Asst., Mrs.)
6. Numbers count as a word. (26 = one word, 5 = one word)

FOR THE RECORDS cont.



**MUSICAL PRISMS.** Dwight Beacham at the Allen MDS-Theatre III. Selections include: Riff Song, I Don't Need Anything But You, True Love, On the Sunny Side of the Street, Calvary, Stars and Stripes Forever, Tarantella, Dancing in the Dark, Prelude in Classic Style, I Would Be True. Cassette tape available from: Allen Organ Co., Macungie, PA 18062. Price \$6.00 postpaid.

**PERFORMANCE: VERY GOOD  
ORGAN: GOOD ELECTRONIC  
RECORDING: GOOD**

Dwight Beacham turns in a well-played and varied program. Since this recording is clearly advertising, there is some indication that Dwight Beacham might be demonstrating the organ, but the arrangements are enjoyable.

This electronic organ bears a remarkable resemblance to pipes, but it is not a dead ringer. Its biggest fault is that the top is brittle. The recording Dwight Beacham made on the ADC 4600 fooled me several times. I don't think this one would.

This tape is normal EQ and no Dolby, but is quieter than many high bias tapes with Dolby. The review copy was recorded a little hot in a couple of places.

It occurred to me to go back and check on the ADC 4600 recording, and I noticed that it was apparently recorded in a different room at the Allen Organ Co. While I would say that both recordings were well done, that may have something to do with this recording sounding more electronic.

DWIGHT BEACHAM AT THE ADC 4600 is still available for \$5.00.

This recording is recommended.

*Bob Shafter*

### NUGGETS cont.

Buffalo's WBEN "Slumber Hour;" FRANCIS J. CRONIN, Boston's WAAB; Mrs. HELEN CRAWFORD, New York's WEAJ; J. GORDON BALDWIN on Rochester's WHEC ... 9/35 DICK LEIBERT and JESSE CRAWFORD, New York's WEAJ ... 3/37 LEN SALVO, Chicago's WGN; MARY FOUNTAIN, Harrisburg's WHP; BOB HENKE's "Organlogue," WEEU in Reading, PA.

That will do it for this time. So long sourdoughs!

*Jason & the Old Prospector*